



Attractions for Week

SALT LAKE THEATRE—"The Girl and the Governor," by Salt Lake Opera company. Saturday matinee and evening.

GRAND THEATRE—"The Dairy Farm," by the Grand Stock company. All the week, beginning tonight. Matinee Wednesday and Saturday.

ORPHEUM THEATRE—Advanced vaudeville all the week, beginning tonight. Matinee daily except Monday.

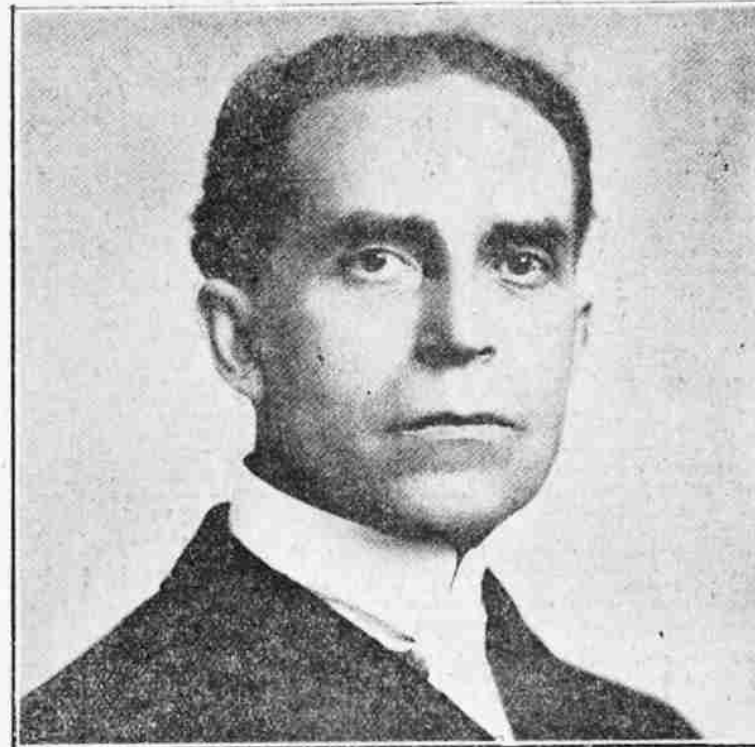
LYRIC THEATRE—Camerascope. Moving talking pictures. All the week. Matinee daily.

"The Girl and the Governor" will be given at the Salt Lake theater by the Salt Lake Opera company next Saturday matinee, opening an engagement of five nights and three matinees. The company will then go to Ogden, Logan and Provo and present the opera in those three towns. "The Girl and the Governor" is said to be one of the funniest operas ever produced by the local company, and John D. Spencer will have the opportunity of his life to make "a laugh every minute." The other members of the company are said to be well cast, with an entirely new set of costumes, made by the Salt Lake Costuming house, an enlarged orchestra, new scenery and electrical effects, the friends of the company say it will be a great success. Prof. John J. McKean has long desired to have the sextette from "Lucia" sing in one of the operas, but this is the first time it could be done consistently. The number will be one of the best things musically the company has ever done.

The scenes of the opera are laid in a Spanish garrison and the governor, Don Pascual de Mesquita, has captured an English girl, Ruth Granville, who, in order to protect herself from the hateful marriage, pretends to be a shrew. The governor is loved by a lady, Isadora, and in the midst of complications, Dick Kingsley, Ruth's lover, arrives, having been separated from a coast exploring party. He is taken prisoner by Don Pascual and when the governor finds that Ruth is calm in Dick's presence he makes him "official tamer" of the shrew. Later he discovers Dick and Ruth are really lovers and the first named is sentenced to death by three Spanish high command officers. Instead of hanging him, however, Dick is turned over to the Indian medicine man for torture. From thence he escapes and arrives in time with sailors to prevent the marriage. All ends happily.

It doesn't usually make any difference whether a man was born on a farm or not, when the question of appreciating the homely stories of loves and hates, nobler and meaner natures and the comic and tragic occurrences that, since the time of man, have had a large place in the life of men and women who have lived the American farm life. There is always a charm about a farm story that will hold the book reader or the playgoer, where the story of cities and moorlands. Playwrights, when every other theme has played out, have invariably come back to the American farm for inspiration for new work. Of the innumerable farm plays of the past, the most famous is "The Dairy Farm," which was first played at the Grand for the coming week. The engagement opens tonight with the new stock company splendidly cast in the various roles. Mr. William Jossey, the leading man of the company, and Miss Virginia Keating, the leading woman, have been given parts that call for successful characterizations. The past week has proven that while the nightly performances at the Grand are even more popular than in seasons past, the two weekly matinees are also friend-makers for the house. The Wednesday and Friday matinees at the Grand are as much an institution as any shopping day of an big store. This week "The Dairy Farm" will be presented Wednesday afternoon and Saturday afternoon. With its scenes laid back in the early '50s, the chief charm of "The Dairy Farm" lies in its picturesque quaintness. Its story is the story of men and women who live close to nature. "Squire Hurley" is the owner of the dairy farm—a well-to-do man with a kind heart and welcoming hand to all. His one fault is a bulldog determination to have his own way in all things. His closest neighbor is Simon Krum, a man of a small and mean disposition, and whose principal aim in life, apparently, is to belittle and harm "Squire Hurley." Nathan Newkirk is the son of the "Squire's" sister, Sarah, and, as fate will, he promptly falls in love with and marries Lucy, Simon Krum's niece, much to the anger of the latter gentleman. Simon Krum's money has been made in secretly returning negroes to their southern masters after apprehending them in their flight toward Canada and freedom. As the plot works around and evolves itself, Simon Krum obtains most of the property owned by "Squire Hurley" and in the end gets his hands, seemingly, upon the dairy farm. The fight his niece, Lucy, and her husband make to hold the old farm from the clutches of Krum gives a heart interest to the story that is irrepresible. Of course, everything ends as it should, and the action is stirring and interesting throughout and the piece moves with commendable rapidity and smoothness. It is a play that calls for special scenery in every act, and with L. McFarland, the former scenic artist for the Grand, back at his post, some beautiful effects have been designed and painted for the four acts of the play. The local color in the piece is handled through one or two comedy characters, typical to the scene and fate of the play. A good clean piece, with elaborate scenery, pretty pastoral effects and a good company at its best, practically sums up "The Dairy Farm," after all.

The Orpheum promises another exceptionally meritorious bill this week, every act comes highly recommended and favorably heralded. There will be clas-



JOHN D. SPENCER,
in "The Girl and the Governor."

sical music, melodies and tunes, besides novel and attractive turns. The noted prima donna, Miss Helen Bertram, late of the Henry W. Savage company of New York, will sing a number of her most favorite selections. She includes in her repertoire numbers ranging from operatic classics to the popular songs of the day. Miss Bertram is a singer of note, and has made distinct and pronounced successes, both in America and Europe. She should be popular here. An original act, the like of which has never been seen before, will be the offering of Mr. Fred Singer, who comes direct from a triumphal tour of Europe. His is a pretentious musical novelty act, in which are seen the famous violin players of the world. Mr. Singer has been fortunate in evolving an intensely interesting act, a brief synopsis of this sketch being as follows: At the rise of the curtain we see Amati, the famous violin maker of Cremona, sitting in his workshop in the seventeenth century. He has just finished his master violin, and while in a meditative, thoughtful mood, fondling his violin, his latest creation, he expresses a desire to have the future revealed to him that he may behold who will become the masters of the violin in the course of the years that are to come. He falls asleep and dreams. The scene changes, his workshop is transformed into a splendidly furnished drawing room, brilliantly illuminated and decorated. Here each in their turn come the famous, world renowned violinists. Among them are Paganini, Joachim, Sarasate, Kubelik, Remenyi and others. The old master violin maker then awakens, and finds himself in his workshop. Having now beheld the future history of his violin he dies in ecstasy, clasping his violin to his breast as the last chord of the music faintly dies away. Next comes Walter Montague & Co., including George Clancy, who present an intensely interesting, dramatic playlet entitled, "The Under Dog." This is a modern playlet, the scene of which is laid among the stirring events that transpire around the busy stock exchange. Throughout the play a definite plot and delightful

love story runs. "The Knights of Old" is what the Frederike Raymond Trio will present. This trio of renowned singers and artists will give selections from the grand operas. Their fame has already preceded them, and it half what they should be immense favorites here. Frederike Raymond is a prima donna of note. Paul Fisher is a gifted tenor with a clear, melodious voice, while Enrico Gramont possesses a deep baritone voice. Another trio is that of Lavine-Cimaron. They have a new offering this season, conceived by Frank Gardiner, called "Imagination." This is a new novel travesty act, which burlesques physical culture. This is one of the biggest laughing hits in vaudeville. The two gentlemen in the act, Oliver Lavine and Charles H. Cimaron, are agile, clever, grotesque comedian acrobats, while May Lavine is an exceptionally graceful dancer. Lewis & Green, a comedy pair with whom Orpheum patrons are familiar, will present a new laughing sketch entitled "Engaging a Cook," in which several musical numbers are introduced by these clever comedians, and its action and frolic never stops during the entire twenty minutes they occupy the stage. After their engagement in the West, Messrs. Lewis & Green will sail for Europe to present this sketch over the Moss & Stoll tour for thirty weeks. In addition to the usual interest that attaches to the Orpheum orchestra selections, there will be added an item in the fact that the "Three Twins," the latest New York hit, will be rendered. This selection is from the pen of Otto Hauerbach, a native Salt Lake youth. This exceptionally high class bill will be rounded out by three entertaining subjects on the Kinodrome.

Another excellent program of Cameraphone performances and productions was put on at the New Lyric Saturday afternoon and will be continued throughout the week. The variety in this week's program is wider than usual. A comedy called the "Quarrelsome Servants" is entertaining and the Colonial quartette mingles music with comedy in two very



THE LA VINE CIMARON TRIO,
At the Orpheum Tonight and All Week.

good songs. Marylin and Ahern give some clever Irish repartee and then show their versatility by singing "Nothing Ever Troubles Me," "Baby Bunting" is a good feature that will please the little ones and make the old folks think of the days when they were kids. A negro stunt, called "Darktown Sketches," gets a laugh readily, while the scenes and songs in the dance hall of the "Blazing Rag" add rich comedy. The Cameraphone program is conducted with two live song hits by the Topsy quartette. During the three summer months, the last of which is now drawing to a close, the New Lyric has entertained 70,000 persons. That is a record about which the management may well boast, for it means an average attendance of 1000 a day during the summer months. This enormous attendance is not due to the Cameraphone alone, but to the other features provided at the playhouse, including a fine orchestra, and to the fact that the New Lyric has been remodelled and improved to such an extent that it now ranks with the best playhouses of the city, appealing only to the very best of patronage.

Three Twins, the phenomenal Herald Square theater musical comedy success, is receiving more comment than any play that has struck New York since the days of "Florodora." It is a safe bet that one cannot walk a block on Broadway without hearing the name of the play mentioned. In many of the restaurants and cafes dishes and drinks are named after it, whether the show, the actors or the songs. The star dish at Keen's ladies' chop house is the "Three Twins" relish, which, reduced to prosaic English, means three fried eggs surmounting a juicy piece of Virginia ham and surrounded by sweet potatoes fried in molasses. In every one of the cafes the thirsty person can obtain a "Yama Yama cocktail," named after the famous song hit of the play; a "Cuddle Cooler," whose ingredients are lemon soda, a dash of claret and assorted fresh fruits, and which derives its name from the phenomenal song success, "Cuddle Up a Little Closer, Lovey Mine," by G. A. Hauerbach and Karl Hoeschua. There is also a "Three Twins Soother," which does not bear its name, as it is both soothing and refreshing.

Under date of July 10, Yuichi Matsumoto, the Japanese translator of "The Clansman," writes George H. Brennan, manager of the play, that he has been having difficulty with the imperial stage censor over the production of the play in Tokio. He has been asked by the censor to leave out all speeches advocating the doctrine of "white supremacy," and has refused to do so. The alleged ground of the censor's mandate is that "The Clansman's" ideas on



MISS VIRGINIA KEATING,
in "The Dairy Farm," at the Grand Theater, week starting tonight.

Caucasian superiority are offensive to Japanese sentiment and in particular to the Katsura militarist party, now in power. Matters are now at a deadlock regarding the production, but Matsumoto hopes that a way will be found to present "The Clansman" in its entirety.

A New York paper recently devoted an entire page to a remarkable pictorial comparison between "Peer Gynt" and Harriman. This truly wonderful character really has the kernel in it of the life of all great fortune hunters, which conveyed at this time across the footlights reveals, it is said, more truths than one is accustomed to hear. Louis James will produce "Peer Gynt" at the Salt Lake this season.

Henrietta Crossman, who in private life is Mrs. Maurice Campbell, was born at Wheeling, W. Va., and made her first stage appearance at the Windsor theater, New York, on August 13, 1888, as Lily in "The White Slave," under the management of the late John W. Ellis.

A delegation of Lambs have reserved seats for the first New York performance of James Forbes' comedy, "The Traveling Salesman," and will attend in a body at the rooms of Frank J. McInerney, who is a popular member of this club.

Edward Ellis, who has an important role in James Forbes' company, "The Traveling Salesman," is a brother of Edith Ellis, whose play, "The Nebraska," will be produced by Henry B. Harris in the latter part of November.

Edgar Selwyn, whom Henry B. Harris is soon to present as a star in "Parade of the Planets," is playwright as well as actor. Mr. Selwyn, besides being the author of the above-named play, which is founded on Sir Gilbert

Parker's "Pierre and His People," is also author of the following: "The Rough Rider's Romance," "A Friend in Need" and "It's All Your Fault."

Edna Archer Crawford is making history for herself as the principal feature of the Poli Stock company at New Haven, Conn. With the aid of Miss Crawford's stock season she will take up the role of Shirley Rossomere in "The Lion and the Mouse," opening on September 1.

Paul Gilmore, who is in France studying various types of the French soldier, preparatory to his tour next season in "The Boys of Company B," writes most enthusiastically of the universal devotion of the French to the memory of Napoleon. "Everywhere in France," writes Mr. Gilmore, "is the martial law of Napoleon in the air, much more so in fact than that of the Iron Duke in England. The Napoleonic code in France is no more in evidence than in so much as, the old military rule of the Little Corporal. One realizes here more than anywhere else how in exhausted were the energy and spirit of the Corsican. In the French there is a full measure of the passion of worship for what is great and the contempt for what is little. They have what the Germans call a 'fury of admiration' for what they like and make no bones of their exhibitions of regard for what and whom they love. They express themselves with a frankness, a gusto that is charming. I often think what a fine lot of fellows some of them would be for 'The Boys of Company B.'

The presentation of "Peer Gynt" as offered by Louis James is a theatrical epoch-making event, for it not only serves to introduce the most famous and widely discussed comedy ever written, but it affords this distinguished player a greater opportunity to reveal his wonderful versatility than anything he has heretofore had the honor of submitting to the American public; it also discloses a spectacular production of such magnificent and massive proportions as to justify the assurance given in this presentation is the most stupendous, ambitious and crowning achievement in the career of Mr. James.

Plans for "The Clansman's" third annual season are being rapidly pushed to completion. On Sept. 22 next "The Clansman" will be three years old, an age at which most plays are already moribund or forgotten, but which constitutes the very heyday of lusty youth for this extraordinary drama. Manager, playwright, stage and actors will join in celebrating the triumphant birthday of "The Clansman" comes to the Salt Lake theater October 29, 30, 31.

Mr. William A. Brady makes the following announcement as to his theatrical ventures for the new season: "Miss Grace George will begin her annual engagement in New York city on November 2, when she will appear in 'The Love Mine,' by G. A. Hauerbach and Karl Hoeschua. There is also a 'Three Twins Soother,' which does not bear its name, as it is both soothing and refreshing."

It is a peculiar circumstance that a part of the plot of Robert Edson's new play, "The Call of the North," whose locale is in the Hudson Bay country, suggests the fateful end of Henry Hudson, the great Dutch explorer. The pivot on which Mr. Edson's play hinges is the sending of Ned Trent (Robert Edson), accused of poaching by the factor of the post, into "la longue traverse" without provisions or a gun, there to perish in the unknown wilderness. The history of Henry Hudson ends with a similar fate, except that his end was accomplished by water instead of wood. In his exploration for northwestern passages to Asia, especially China, in 1619, Hudson's crew mutinied and, putting their great captain aboard a small boat with seven of his sailors, and without provisions or the annual provisions, procure them, he, too, was sent adrift on "la traverse." Here the life and history of the great explorer ends, but his death inspired the finding of Baffin Bay and the Baffin strait, through the determination of Baffin to find his former friend, whose life proved the payment for the other man's achievement.

Henry W. Savage has engaged for "The Merry Widow" the splendid orchestra that contributed largely to the success of "Madam Butterfly" last year. This excellent body of musicians will be placed with the company that is to tour the Southern and Western States. Franz Lehar's score for this world-renowned success is without a rival in the entire library of operettas, and Mr. Savage expects to send the beautiful work on tour with the finest musical and production equipment that ever went out of New York.

Gertrude Quinlan is back from Paris wearing one of those new hats with a cockplume stuck in the band and the tip waving in the atmosphere nearly three feet above the crown. Miss Quinlan doesn't seem a bit stuck up by her English praise she received for her Flora Virginia success in the London production of "The College Widow." There's a chance that the United States may not be able to hold her much longer. She has only to make a scratch of her pen on either of two blank contracts brought back by her 6x3 gold purse to have a production ready for a tempting starring venture in London.

It never rains but it pours. Franz Molnar was a struggling and unknown Hungarian newspaper writer in Budapest until his play of "The Devil" took Vienna by storm. The piece is now scheduled for separate productions in twenty-four European cities for the coming season and managers are bidding in as many different tongues for the rights to his next effort.

Chauncey Olcott, whose sweet voice and capable acting has entertained thousands of theatre-goers in the past, is to forsake his present splendid starring vehicle, "O'Neill of Derry," for a new romantic comedy drama by Rida Johnson Young, the author of "Brown of Harvard," and other successes, and Rita Olcott, who in private life is Mrs. Chauncey Olcott. The new play is "Ragged Robin," and promises to be one of the most novel and best plays of the season. Mr. Olcott has yet presented to his admirers. Like all his others, its action takes place in Ireland, this time in

Inishannon in the year 1660. Mr. Olcott will sing five new songs, "Sweet Dreams," "The Laugh With a Tear," "I Used to Believe in Fairies," "Three Simple Words," and "If You'll Remember Me." "Ragged Robin" began its regular season in Minneapolis, on August 24th, coming into New York for a run later on in the season.

Charles Frohman has engaged Miss Desmond Kelly as leading woman for Miss Marie Doro in the comedy, "The Rich Girl," this season. Miss Kelly was last season leading woman with Miss Ethel Barrymore, playing the sister in "Her Sister."

Miss Hattie Williams in "Fluffy Ruffles," "The Girl of Gottenberg," with Miss Gertrude Miller and members of the London Gaiety company; Miss Billie Burke in "Love Watches," John Drew in "Jack Straw," is the order in which Charles Frohman has started the rehearsals of his first five productions.

"The Rich Girl," Miss Marie Doro's play for next season, written in collaboration by Callaghan and Mortimer, for the and an English playwright, was finished and delivered to Charles Frohman, Callaghan and Mortimer, in the order in which the English, without either writer seeing the other.

THE COUNTRY THAT GOD FORGOT

Cattle stealing isn't the funniest thing the world when it is tried in the west, neither is the theft of government lands through fake irrigation schemes, whether the scene of the steal be east or west. Yet for years have the Kalispoke people in a riot of certain of the central western states stories of land and cattle thefts that have stirred the old-time westerners as few other things move them, for the days of promiscuous cattle stealing on the western slope of the Rockies are not yet forgotten. From out of the mass of truths and untruths there has finally come a story of these exploits that has long been needed. It has remained for an easterner to gather together a band of men whose actions show not at murder when murder must needs fill their purposes, cowpunchers, Indians, Mexicans and a cowardly pack of government and state officials, with just one strong man among them, the whole Kalispoke people in a riot of color among the picturesque hills and plains of Arizona, under the title of "The Country that God Forgot," to give a stirring and its first big story of the peculiar phase of life in Arizona and neighboring states mentioned above.

"The Country that God Forgot" is by William Jossey. Mr. Jossey is the leading man with the new stock company at the Grand theater and he is to be here through the year. He has been writing "The Country that God Forgot" for a year and its four acts are practically completed. Before the close of the season at the Grand Mr. Jossey will present the piece for the first time on any stage. Mr. Jossey's last work, "The End of the Road," which he produced last season, has proven one of the big dramatic successes of the eastern theatrical field the past two seasons. Mr. Jossey knows the west as few other dramatic playwrights of today, and "The Country that God Forgot" his men and women are the men and women of the west as westerners know their own people. It's a wealth of local color, a splendid love story and action that sets the pulse quickening and starts the heart beats. Its presentation during the winter at the Grand theater will prove one of the events of the local theatrical season.

50c for 100.
Visiting or professional cards printed while you wait. Automatic Card Printing Co., Keith-O'Brien's or 336 Main.

Rates cut to \$7.00 per week until Oct. 1st at Upper Falls Resort, Provo Canyon.

Everybody bathes at Saltair.

The Tribune Gives You the Largest Circulation

SALT LAKE THEATRE

Five Nights and Three Sat. Matinee, Salt Lake Opera Company

Matinees Starting.....REAPPEARANCE OF THE

Salt Lake Opera Company

—IN—
"The Girl and the Governor"

BY JULIAN EDWARDS

CAST INCLUDES

John D. Spencer, Hazel Taylor, Alex S. O'Connell
George D. Pyper, Agatha Berkhoel, George W. O'Connell
Fred C. Graham, Edna Evans, John D. O'Connell
Horace S. Ensign, Hugh B. Dougall

CHORUS OF 35, ORCHESTRA OF 15.
Costumes by Salt Lake Costuming House.

Prices—Evening, 25c to \$1.00. A few seats at \$1.50. Matinee, 15c. Sales open Thursday.

John J. McClellan, Director; John D. Spencer, Stage Manager; D. Pyper, Manager; Edward P. Kimball, Assistant Director.

SALT LAKE THEATRE

WEDNESDAY EVENING, SEPTEMBER 24

EMMA LUCY GATES

Dramatic and Operatic Entertainments

ASSISTED BY SYBILLA WHITE CLAYTON,
Prof. J. J. McClellan and an Enlarged Orchestra.

Seat sale opens Monday. Popular prices.

IF IT'S AT THE GRAND IT'S GOOD

BARGAIN MATINEES WEDNESDAY AND SATURDAY. 15c and 25c.

NIGHTS, 25c, 50c and 75c. CENTS.

Next Week—TWO LITTLE VAGRANTS

Opheum

Advanced Vaudeville
Matinee Every Day except

NEW BILL TON

Special Vaudeville
Famous American Players

First American Actress
FRED SIMON

"The Violin Maker" and
WALTER MONTAGUE

In the Opera
Frederike Raymond

LAVINE-CIMARON
Grotesque Comedy and farce

LEWIS AND GREEN
Comedians With Some

THE KINODROME
ORPHEUM ORCHESTRA

Evening Prices—25c, 50c, 75c, \$1.00, \$1.50.
Box Seats, 75c.

THE NEW

JOHN E. CLARK
THE CAMEL

Moving Pictures that
BILL TON

COLONIAL THEATRE
Ruth, Ruth and Ruth

MARTIN & ALICE
BABY BUNTING & CO.

DARKTOWN SKETCHES
SCENES IN THE WEST

TWO FEATURE ACTS
TUESDAY

Carstensen & Anson

Temple of

LOCATED
75-77 W. 2nd

The Charlton

OUTFITTERS FOR
122 SOUTH MAIN STREET

Bag to specially made
that they have seen for

THE FASHION
This incomparable set
many years as the best
selection among costume
and this collection of
features which have
stable, while the latest
the new ideas conform
ent fashion.

The Tribune Gives You the Largest Circulation